

## **Contexts of Music Analysis**

M9530B – Winter 2020  
Mondays 9:30 a.m. – 12:30 p.m., TC 340

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Office Hours: by appointment

### **Course Description**

In this course we examine the question of what identifies a musical work from a number of different perspectives or contexts that align with the assorted conceptions of scholars and performers of music about what constitutes a musical work. A point of contact among these various conceptions is the notion of close readings of musical works. Scholars and performers of music engage in close readings of musical works with concerns that range from details of the music itself, practical applications to musical performance, and broader critical, analytical, philosophical, cultural, and historical contexts. Engagement in close readings of musical works becomes an essential point of contact between the various specializations in the advanced study and practice of music.

The course includes six units, each with a focus on a particular context of music analysis, that animate the constructive tension between the abstract and concrete, between the general and particular, and between musical organization and musical expression.

- The Musical Work: Ontology and Autonomy
- The Aesthetic Categories of Formalism and Referentialism
- Musical Form and Experience
- Music Analysis and Narrative
- Musical Unity and Disunity
- Music Analysis and Meaning

Interspersed among the six contexts are two analysis excursions that shift attention from the philosophical and phenomenological to the practical application of the various contexts of music analysis in diverse musical works and repertoires. Near the end of the course, we will critically revisit the concept of the musical work and its affiliation with the contexts of music analysis.

Students in all graduate programs in music are welcome to take this course.

## Learning Outcomes

As a result of their active participation in this course, students will be able to:

- Articulate and expand the role of music analysis in their academic and creative work.
- Develop a critical understanding of the dialectics of musical organization and expression.
- Engage in current philosophical debates on the topic of music analysis and meaning in various musical genres and repertoires.

## Course Requirements

- Weekly reading (and listening) assignments
- Participation in class discussions
- Report on one supplementary reading
- Six reflection postings to online forum in OWL (c. 250 – 400 words each; details to be provided)
- Final project presentation
- Final project paper

Active participation in and productive contributions to class discussion are expected. Students must come prepared to discuss the assigned readings in relation to the theme of the class. Some of the readings will be challenging and difficult; we will take many opportunities to discuss the challenges (and rewards) of academic reading and writing.

The six reflection postings (see below for due dates), aligned with the six contexts of music analysis, provide an opportunity for students to integrate their understanding of the readings with their individual experiences relating to music analysis.

## Evaluation

Participation	15%
Supplementary reading report (15-20 minutes)	10%
6 Reflection postings (c. 250 – 400 words)	30%
Final project presentation (20 minutes)	10%
Final project paper (about 20 pages)	35%

## Due Dates

Reflection posting on Context 1 – 11:59 pm Thursday, Jan. 16  
Reflection posting on Context 2 – 11:59 pm Thursday, Jan. 24  
Reflection posting on Context 3 – 11:59 pm Thursday, Feb. 6  
Reflection posting on Context 4 – 11:59 pm Thursday, Feb. 13  
Reflection posting on Context 5 – 11:59 pm Thursday, Mar. 5  
Reflection posting on Context 6 – 11:59 pm Thursday, Mar. 12

Final project proposal: Monday, March 2

Final project paper: Friday, April 17

## Mandatory statements

- Academic Offences: “Scholastic offences are taken seriously and students are directed to read the appropriate policy, specifically, the definition of what constitutes a Scholastic offence, as found at [http://www.uwo.ca/univsec/pdf/academic\\_policies/appeals/scholastic\\_discipline\\_grad.pdf](http://www.uwo.ca/univsec/pdf/academic_policies/appeals/scholastic_discipline_grad.pdf).”
- Health and Wellness: “As part of a successful graduate student experience at Western, we encourage students to make their health and wellness a priority. Western provides several on-campus health-related services to help students achieve optimum health and engage in healthy living while pursuing a graduate degree. Students seeking help regarding mental health concerns are advised to speak to someone in whom they feel comfortable confiding, such as a faculty supervisor, a program advisor, or the Associate Dean (Graduate Studies). Campus mental health resources may be found at [http://www.health.uwo.ca/mental\\_health/resources.html](http://www.health.uwo.ca/mental_health/resources.html).”
- Accommodation for medical illness: “The Graduate Program in Music recognizes that a student’s ability to meet his/her academic responsibilities may, on occasion, be impaired by physical or mental illness. Illness may be acute (short term), or it may be chronic (long term), or chronic with acute episodes. The Graduate Program in Music further recognizes that physical or mental illness situations are deeply personal, and respects the need for privacy and confidentiality in these matters. In order to ensure fairness and consistency for all students, academic accommodation for work representing 10% or more of the student’s overall grade in the course shall be granted only in those cases where there is documentation indicating that the student was seriously affected by illness and could not reasonably be expected to meet his/her academic responsibilities.”

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Overview of Topics

Summary  
(Schedule below)

Date	Topic
Jan. 6	Introduction: Setting the Context(s)
Jan. 13	Context 1: The Musical Work—Ontology and Autonomy
Jan. 20	Context 2: Aesthetic Categories of Formalism and Referentialism
Jan. 27	Analysis Excursion: Structure and Expression in Steve Reich, <i>Different Trains</i>
Feb. 3	Context 3: Musical Form and Experience
Feb. 10	Context 4: Music Analysis and Narrative
Feb. 17	No meeting, Family Day and Reading Week
Feb. 24	Analysis Excursion: Structure and Narrative in Franz Schubert, Piano Sonata D. 960, 1 <sup>st</sup> movement
Mar. 2	Context 5: Musical Unity and Disunity
Mar. 9	Context 6: Music Analysis and Meaning
Mar. 16	Epilogue: Revisiting the Musical Work
Mar. 23	Student Presentations
Mar. 30	Student Presentations

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### Schedule

Below is a schedule of the readings assigned for class discussion each week. (Note that the readings are subject to change with at least one week’s notice.)

A separate list of supplementary readings will be provided at the beginning of the course and added to this schedule. Each student will give a 15- to 20-minute presentation on one supplementary reading.

Due dates for the six reflection postings are highlighted in the schedule below. Guidelines for the reflection postings will be provided in class.

Date	Topic and Readings
6 January	<p><b>Introduction: Setting the Context(s)</b></p> <p>Cox, Arnie. “On The Subjects and Objects of Music Analysis.” In <i>Music Analysis and the Body: Experiments, Explorations, and Embodiments</i>, edited by Nicholas Reyland and Rebecca Thumpson, 15 – 29. Leuven: Peeters, 2018.</p>
13 January	<p><b>Context 1: The Musical Work – Ontology and Autonomy</b></p> <p>Ingarden, Roman. <i>Ontology of the Work of Art</i>. Translated by Raymond Meyer with John T. Goldthwait. Athens, Ohio: Ohio University Press, 1989. Chapters 1, 2, and 3 (pp. 7 – 26), “The Musical Work and Its Performances,” “The Musical Work and Mental Experiences,” and “The Musical Work and the Score.”</p> <p>Samson, Jim. “The Musical Work and Nineteenth-Century History.” In <i>The Cambridge History of Nineteenth-Century Music</i>, edited by Jim Samson, 3 – 28. Cambridge: Cambridge University Press, 2002.</p> <p>Treitler, Leo. “History and Ontology of the Musical Work.” <i>Journal of Aesthetics and Art Criticism</i> 51.3 (1993): 483 – 97.</p>
<b>Thursday 16 January: Reflection post on Context 1 due in OWL forum (by 11:59 pm)</b>	
20 January	<p><b>Context 2: Aesthetic Categories of Formalism and Referentialism</b></p> <p>Ferrara, Nicholas. <i>Philosophy and the Analysis of Music: Bridges to Musical Sound, Form, and Reference</i>. New York: Greenwood Press, 1991. Ch. 1 (pp. 3 – 30), “Referential Meaning in Music.”</p> <p>Hepokoski, James. “Program Music.” In <i>Aesthetics of Music</i>:</p>

	<p><i>Musicological Perspectives</i>, edited by Stephen Downes, 62 – 83. New York: Routledge, 2014.</p> <p>Kivy, Peter. <i>Introduction to a Philosophy of Music</i>. Oxford: Oxford University Press, 2002. Ch. 5 (pp. 67 – 87), “Formalism.”</p>
<b>Thursday 24 January: Reflection post on Context 2 due in OWL forum (by 11:59 pm)</b>	
27 January	<p><b>Analysis Excursion: Structure and Expression in Steve Reich, <i>Different Trains</i></b></p> <p>Cumming, Naomi. “The Horrors of Identification: Steve Reich’s ‘Different Trains’.” <i>Perspectives of New Music</i> 35.1 (1997): 129 – 52.</p> <p>Lacan, Jacques. “The Subject of the Unconscious.” In Sean Homer, <i>Jacques Lacan</i>, 65 – 79. Taylor and Francis, 2004.</p> <p>Wlodarski, Amy Lynn. “The Testimonial Aesthetics of <i>Different Trains</i>.” <i>Journal of the American Musicological Society</i> 63.1 (2010): 99 – 141.</p>
3 February	<p><b>Context 3: Musical Form and Experience</b></p> <p>Bonds, Mark Evan. “The Spatial Representation of Musical Form.” <i>Journal of Musicology</i> 27.3 (2010): 265 – 303.</p> <p>Higgins, Kathleen Marie. <i>The Music of Our Lives</i>. Lanham, Maryland: Lexington Books, 2011. Ch. 2 (pp. 33 – 61), “The Many Faces of Form.”</p> <p>Schmalfeldt, Janet. <i>In The Process of Becoming: Analytic and Philosophical Perspectives on Form in Early Nineteenth-Century Music</i>. Oxford: Oxford University Press, 2011. Ch. 1 (pp. 3 – 21), “Introduction: The Idea of Musical Form as Process.”</p>
<b>Thursday 6 February: Reflection post on Context 3 due in OWL forum (by 11:59 pm)</b>	
10 February	<p><b>Context 4: Music Analysis and Narrative</b></p> <p>Margulis, Elizabeth Hellmuth. “An Exploratory Study of Narrative Experiences in Music.” <i>Music Perception</i> 35.2 (2017): 235 – 48.</p> <p>Maus, Fred Everett. “Music as Narrative.” <i>Indiana Theory Review</i> 12 (1991): 1 – 34.</p> <p>Newcomb, Anthony. “Schumann and Late Eighteenth-Century Narrative Strategies.” <i>19<sup>th</sup>-Century Music</i> 11.2 (1987): 164 – 74.</p> <p>Reyland, Nicholas. “Narrative.” In <i>Aesthetics of Music</i>, edited by Stephen Downes, 203 – 223. New York: Routledge, 2014.</p>

<b>Thursday 13 February: Reflection post on Context 4 due in OWL forum (by 11:59 pm)</b>	
17 February – No meeting, Family Day and Reading Week	
24 February	<p><b>Analysis Excursion: Franz Schubert, Piano Sonata D. 960, 1<sup>st</sup> movement</b></p> <p>Cohn, Richard. “As Wonderful as Star Clusters: Instruments for Gazing at Tonality in Schubert.” <i>19<sup>th</sup>-Century Music</i> 22.3 (1999): 213 – 32.</p> <p>Fisk, Charles. “What Schubert’s Last Sonata Might Hold.” In <i>Music and Meaning</i>, edited by Jenefer Robinson, 179 – 200. Ithaca: Cornell University Press, 1997.</p> <p>Marsten, Nicholas. “Schubert’s Homecoming.” <i>Journal of the Royal Musical Association</i> 125.2 (2000): 248 – 70.</p> <p>Become very familiar with Schubert’s posthumous sonata, D. 960, 1<sup>st</sup> movement, before and as you complete the readings.</p>
2 March	<p><b>Context 5: Musical Unity and Disunity</b></p> <p>Korsyn, Kevin. “The Death of Musical Analysis? The Concept of Unity Revisited.” <i>Music Analysis</i> 23.2/3 (2004): 337 – 51.</p> <p>Kramer, Jonathan. “The Concept of Disunity and Music Analysis.” <i>Music Analysis</i> 23.2-3 (2004): 361 – 72.</p> <p>Leydon, Rebecca. “Debussy’s Late Style and the Devices of the Early Silent Cinema.” <i>Music Theory Spectrum</i> 23.2 (2001): 217 – 41.</p>
<b>Thursday 5 March: Reflection post on Context 5 due in OWL forum (by 11:59 pm)</b>	
9 March	<p><b>Context 6: Music Analysis and Meaning</b></p> <p>Cook, Nicholas. “Theorizing Musical Meaning.” <i>Music Theory Spectrum</i> 23.2 (2001): 170 – 95.</p> <p>Cross, Ian and Caroline Tolbert. “Music and Meaning.” In <i>The Oxford Handbook of Music Psychology</i>, edited by Susan Hallam, Ian Cross, and Michael Thaut, 1 – 19. Oxford Handbooks Online, 2016.</p> <p>Hatten, Robert S. “The Troping of Temporality in Music.” In <i>Approaches to Meaning in Music</i>, edited by Byron Almén and Edward Pearsall, 62 – 75. Bloomington: Indiana University Press, 2006.</p>
<b>Thursday 12 March: Reflection post on Context 6 due in OWL forum (by 11:59 pm)</b>	
16 March	<p><b>Epilogue: Revisiting the Musical Work</b></p>

	<p>Abbate, Carolyn and Roger Parker. "Dismembering Mozart." <i>Cambridge Opera Journal</i> 2.2 (1990): 187 – 95.</p> <p>Cohen, Albert. "Performance Theory." In <i>The Cambridge History of Western Music Theory</i>, edited by Thomas Christensen, 534 – 53. Cambridge: Cambridge University Press, 2002.</p> <p>Zbikowski, Lawrence. "Music Theory, Multimedia, and the Construction of Meaning." <i>Intégral</i> 16/17 (2002/2003): 251 – 68.</p>
23 March	Student Presentations
3 December	Student Presentations